

Songs that Never Grow Old

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THIS BOOK CONTAINS:—

A Garland of Old Fashioned Roses, Down by the Old Millstream, I Will Love You When Silver Threads are Shining Among the Gold, I Love the Name of Mother, I Love You the World is Thine, Some Day, Summertime, There's a Mother Old and Grey, and many others. See complete list of contents on inside cover.

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CONTENTS

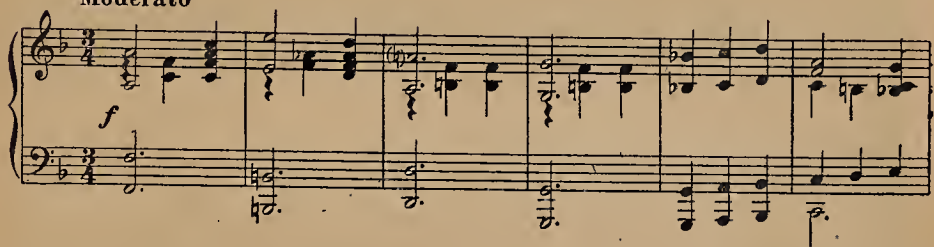
Garland or Basket of Old-fashioned Roses.
Down by the Old Mill Stream.
I'm Wearing My Heart Away for You.
I Love the Name of Mother.
I Love You, the World is Thine.
I Will Love You When Silver Threads Are
 Shining Among the Gold.
Kathleen Mavourneen.
Let Me Call You Sweetheart.
Love is Like a Game of Cards.
My Heaven is in Your Eyes.
That Ragtime Melody.
Sweet Molly O'Reilly.
Some Day When I Have Grown Old
 and Grey.
Summertime or June, July, August.
There's a Mother Old and Grey.
Tell Mother I'll be There.

A Basket of Old-Fashioned Roses.

Words by
C. H. MUSGROVE

Music by
E. CLINTON KEITHLEY

Moderato



Through a sun - lit gar -
'Twas a - mong the Ro -



den with its ro - ses fair
ses Dear, I first met you



Once I sought the flow - - er. I would have you
So I bring these flow - - ers Sweet-heart your love to

wear, _____ But no sing - le blos - - som
woo _____ Let this frag - rant gar - - land

Could my love im - part, _____ So to, tell the
crown our love to - day, _____ Sweet is love's own

sto - - ry, That is in my heart. _____
sto - - ry, That the blos - som's say. _____

REFRAIN

p dolce

A Basket of oldfashioned ro - ses Sweetheart I bring to you —

Ro-ses I gathered in Love - land Dream-ingsweet dreams of you — Each

rose dear a message is breath - ing Tend-er and fond and true; — This

Basket of oldfashioned ro - ses, Sweet-heart I bring to you. —

Down By The Old Mill Stream..

Andante espressivo.

TELL TAYLOR.

f *Slow.* *dim.*

p

My darl - ing I am dream - ing, — of the days gone
The old mill wheel is si - lent, — and has fall - en

p

by, down, When you and I were sweet-hearts, — be -
The old oak tree has with - ered, — and

neath the sum - mer sky; Your hair has turned to
lies there on the ground; While you and I are

sil - ver, the gold has fad - ed too; But
sweet - hearts, the same as days of yore; Al -

still I will re - mem - ber, where I first met you. —
though we've been to - geth - er, for - ty years and more. —

CHORUS. Valse lento
pp-ff (Not fast.)

Down by the old mill stream, — where I first

met you, — With your eyes of blue, — dressed in

Down by the old mill stream 2.

ging - ham too, ——— It was there I

knew, ———, that you loved me true, ——— You were six-

very slow

With the voice

teen, ——— my vil-lage queen, ——— by the old

rit.

mill stream, Down by the stream. ———

f

D.C.

Down by the old mill stream 2

I'm Wearing My Heart Away for You.

Words and Music by CHAS. K. HARRIS.

Arranged by JOS. CLAUDE.

Andante.



1. I won - der where you are to - night, my love, As
 2. The bees are dron ing in the wild - wood, love, The

The first vocal entry is on a single staff. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

all a - lone I sit and dream, I
 flowers their ti - ny heads bow low, The

The second vocal entry continues the melody. The piano accompaniment features a flowing eighth-note line in the right hand and sustained chords in the left hand.

won - der if your heart's with me to - night, And
 birds are sing - ing soft and plain - tive - ly, They

The third vocal entry continues the melody. The piano accompaniment maintains the eighth-note pattern in the right hand and chords in the left hand.

if the same stars for you gleam. I some - times fear there is an -
 miss your dear kind face I know. From o'er the mea-dow comes a

The final vocal entry concludes the piece. The piano accompaniment features a more active eighth-note pattern in the right hand and chords in the left hand, ending with a final chord.

oth - er, love, Some fair - er face has won your heart; But
faint per-fume, It whis-pers gent - ly, "Love you're true;" But

Ah, I hope the day will nev - er come, The day that we two must live a -
Oh, my dar-ling, if you on - ly knew, I'm wear - ing my heart a - way for

CHORUS.

part.
you. I'm wear - ing my heart a-way for you, It

cries a - loud, "My love be true," I dream of you by night, I

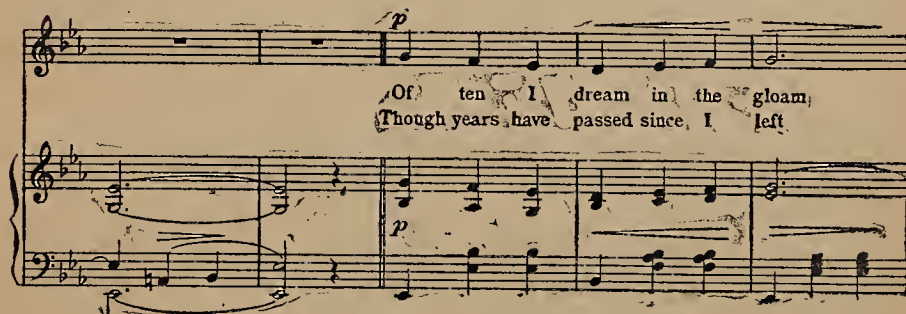
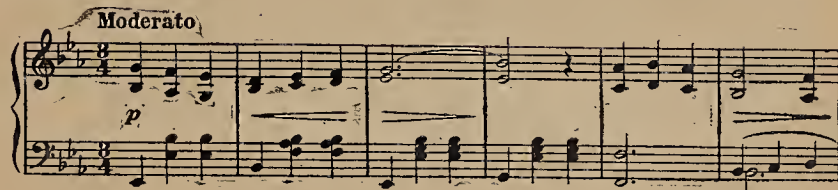
long for you by day, I'm wear-ing my heart a-way for you.

I Love The Name Of Mother

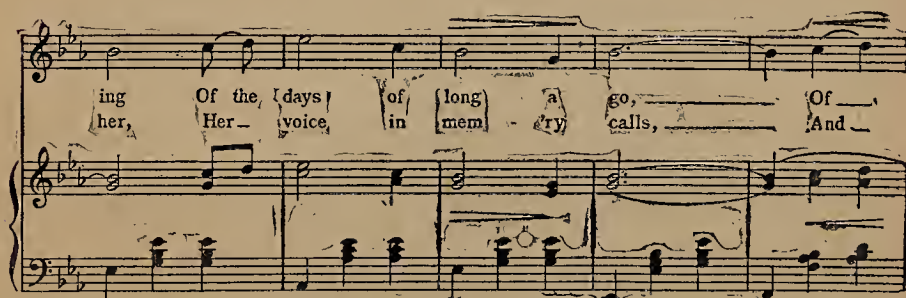
Words by
CONNOR LYNN

Music by
JOHN W. GRIBBEN

Moderato



Of ten I dream in the gloam,
Though years have passed since I left



ing Of the days of long a go, Of
her, Her- voice in mem-ry calls, And

one who's kind and lov - ing, Whose true love no change will
still the name of Moth - er, Ma - ny a child - hood scene re -

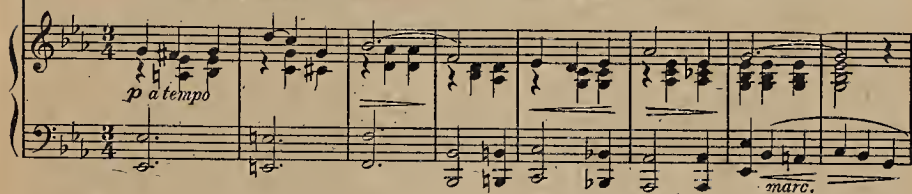
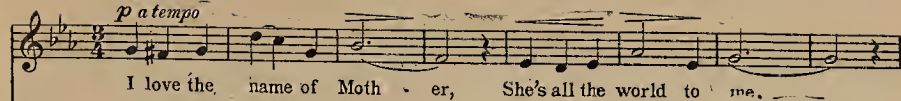
know. Rea - dy to laugh when you're hap - py, To
calls. Though far a - way I have wan - dered, Yet

cheer you when you're blue, Al-though oth - ers may for
soon I shall re - turn, To the moth - er heart that

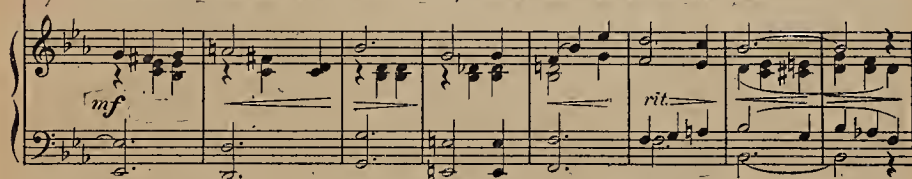
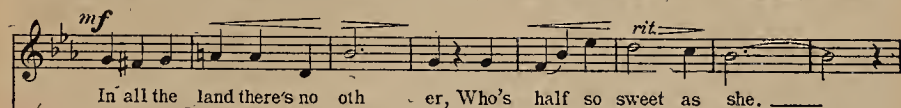
get loves you, She al - ways will be true.
me, The moth - er arms that yearn.

REFRAIN

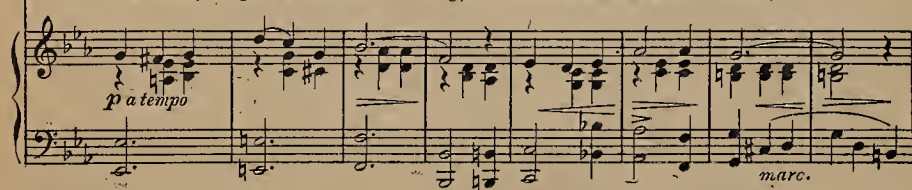
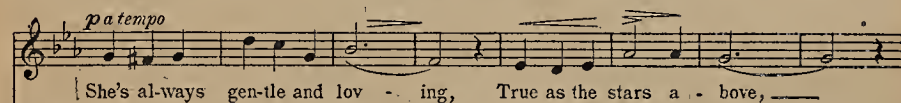
p a tempo



mf



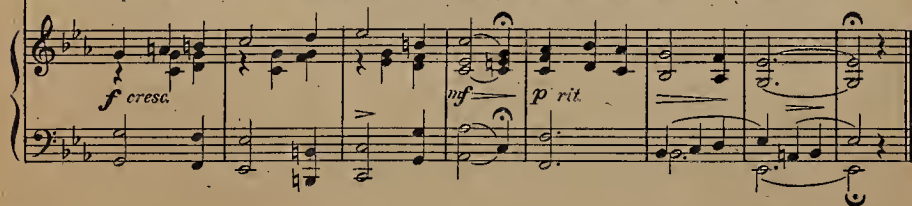
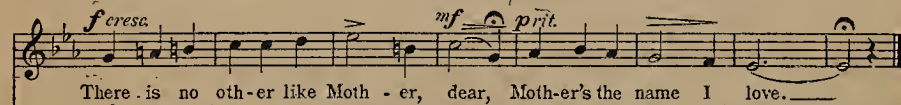
p a tempo



f cres.

mf

p rit.



Tenor

QUARTETT for Mixed Voices

Soprano

Alto

Bass

I love the name of moth - er she's all the world to me,

I love the name of moth - er she's all the world to me,

I love the name of moth - er she's all the world to she's all the world to me,

I love the name of moth - er she's all the world to she's all the world to me,

In all the land there's no oth - er who's half so sweet as she

In all the land there's no oth - er who's half so sweet as she

In all the land there's no oth - er who's half so sweet as who's half so sweet as she

In all the land there's no oth - er who's half so sweet as who's half so sweet as she

She's al-ways gen-tle and lov - ing true as the stars a - bove

She's al-ways gen-tle and lov - ing true as the stars a - bove

She's al-ways gen-tle and lov - ing true as the stars a - bove

She's al-ways gen-tle and lov - ing true as the stars that shine from a - bove

There is no oth - er like moth - er dear, moth-er's the name I love

There is no oth - er like moth - er dear, moth-er's the name I love

There is no oth - er like moth - er dear, moth-er's the name I love

There is no oth - er like moth - er dear, moth-er's the name I love my moth - er

I love the Name

I Love You, The World is Thine.

Music by BURT SCHADER.

A musical score for 'The Song of the Lark' by George Gershwin. The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a piano (p) dynamic marking. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the voice part. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The score is presented in a single system.

mine ——— 'Tis not to be so light - ly giv'n But won from me by
choice! ——— For pow'r and place you now may strive, But dear one heark-en

deeds sub-lime, A love worth hav-ing here on earth, A
to my voice, Let not the struggle tire your spir-it Nor

love that an-gels on ly know, Is worth a he-ro's best en
aught to swerve thee from thy goal, For-get not her who on thy

deav-ors But still I tell you e'er you go.
bat-tles Is gaz-ing e'er with all her soul.

CHORUS.

Moderato con moto.

I love you, I love you, Be cheered up-on your

way, I'll wait dear, for you dear, Un-

ritard. til that grand sweet day. When you love, and

I, love, Will wear the mys - tic sign, I

ritard. love you. you love me. I love you the world is thine.

I will Love You when the Silver Threads are Shining Among the Gold

Words by
ROGER LEWIS.

Music by
F. HENRI KLIICKMANN.

Andte. modto.

The musical score is written for voice and piano. It begins with a piano introduction marked *mf* and *Andte. modto.* The first system of the piano part features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some chords. The second system introduces the vocal melody, with the piano accompaniment marked *p*. The lyrics are written below the vocal staff. The third system continues the vocal melody, with the piano accompaniment marked *p*. The fourth system continues the vocal melody, with the piano accompaniment marked *p*. The fifth system continues the vocal melody, with the piano accompaniment marked *p*. The sixth system continues the vocal melody, with the piano accompaniment marked *p*. The seventh system continues the vocal melody, with the piano accompaniment marked *p*. The eighth system continues the vocal melody, with the piano accompaniment marked *p*. The ninth system continues the vocal melody, with the piano accompaniment marked *p*. The tenth system continues the vocal melody, with the piano accompaniment marked *p*. The eleventh system continues the vocal melody, with the piano accompaniment marked *p*. The twelfth system continues the vocal melody, with the piano accompaniment marked *p*. The thirteenth system continues the vocal melody, with the piano accompaniment marked *p*. The fourteenth system continues the vocal melody, with the piano accompaniment marked *p*. The fifteenth system continues the vocal melody, with the piano accompaniment marked *p*. The sixteenth system continues the vocal melody, with the piano accompaniment marked *p*. The seventeenth system continues the vocal melody, with the piano accompaniment marked *p*. The eighteenth system continues the vocal melody, with the piano accompaniment marked *p*. The nineteenth system continues the vocal melody, with the piano accompaniment marked *p*. The twentieth system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-first system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-second system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-third system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The twenty-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The thirtieth system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-first system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-second system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-third system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The thirty-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The fortieth system continues the vocal melody, with the piano accompaniment marked *p*. The forty-first system continues the vocal melody, with the piano accompaniment marked *p*. The forty-second system continues the vocal melody, with the piano accompaniment marked *p*. The forty-third system continues the vocal melody, with the piano accompaniment marked *p*. The forty-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The forty-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The forty-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The forty-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The forty-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The forty-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The fiftieth system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-first system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-second system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-third system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The fifty-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The sixtieth system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-first system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-second system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-third system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The sixty-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The seventieth system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-first system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-second system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-third system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The seventy-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The eightieth system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-first system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-second system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-third system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The eighty-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The ninetieth system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-first system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-second system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-third system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-fourth system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-fifth system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-sixth system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-seventh system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-eighth system continues the vocal melody, with the piano accompaniment marked *p*. The ninety-ninth system continues the vocal melody, with the piano accompaniment marked *p*. The hundredth system continues the vocal melody, with the piano accompaniment marked *p*.

mf

p

rall

At the or - gan, dear, last ev' - ning, You sang me that old time song,
If life's sum - mer days were o - ver, And up - on your locks I'd see

"Sil - ver threads a - mong the gold." — And as I sat there a dream - ing Of the
"Sil - ver threads a - mong the gold." — I would be as true and faith - ful, As I

sun - ny gold - en past, I could see you as of old. That
promised you to be, Long a - go in days of old. In my

old time song en-thralled me With its plain-tive mel-o-dy, And you
heart it's al-ways sum-mer, Where love's flow-ers bloom a-new, And I'll

seemed to ask me Will I con-stant be; Then with
al-ways keep them Bloom-ing, dear, for you; Tho' we

all my heart I an-swered, "Yes, through all e-ter-ni-ty;
both grow old and fee-ble, I will be stead-fast and true

Just the same, dear, as of old." *rall*
Just the same, dear, as of old. *rall*

REFRAIN

I will love you when the sil - ver threads are shin - ing 'mong the gold, Just the

mf

same as when love's sto - ry first was told. I will

al - ways want you near me in my arms, dear, to en - fold, When the

ten

rall e dim
sil - ver threads are shin - ing 'mong the gold. D.C.

rall e dim

KATHLEEN MAVOURNEEN.

Written by
MRS CRAWFORD.

Composed by
F. N. CROUCH.

Andante e Penseroso.

PLANO.

ad lib.

Kath .. leen Ma_vour_neen! the grey dawn is breaking, The horn of the Hunter is heard on the

hill: The lark from her light wing the bright dew is sha - king Kathleen Mavourneea! — what

slum .. bring still.

Oh! hast thou for

Espressivo e legato

-gotten how soon we must sever? Oh! hast thou for-gotten this day we must part, it
may he for years, and it may be for ever, Oh! why art thou silent, thou voice of my heart, It
may be for years and it may be for ever, Then why art thou si-lent Kathleen Ma-vourneen.
Kathleen Ma-vourneen! A- wake from thy slumbers The
blue mountains glow in the Sun's golden light, Ah! where is the spell that once hung on thy numbers, A -

Kathleen Mavourneen - 2

- rise in thy beauty, thou star of my night, A - rise in thy beauty thou star - of my night.

Allegro
slentando.
Tempo 1^o

Ma - vourneen Ma vourneen my sad tears are falling, To

Con amore affetto.
pp

think that thou E - rin and thou I must part, It may be for years, and it may be for ever, Then

fp Sempre legato.

why art thou silent thou voice of my heart, It may be for years, and it may be for ever, Then

Semplice, mf
mf
mf

why - art thou si - lent Kathleen Ma - vour - neen.

rall.
diminuendo e piano.

Kathleen Ma vourneen - 3

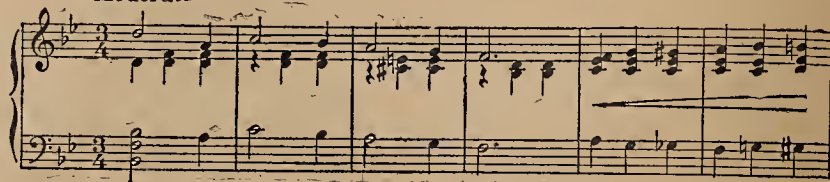
Let Me Call You Sweetheart

(I'm in Love with You.)

Music by
LEO FRIEDMAN
and Words by
BETH SLATER WHITSON

Writers of
"Meet Me To-Night in Dreamland,"
My! But I'm Longing for Love, etc.

Moderato

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I am dream - ing Dear of you Long - ing for you all the while". The tempo is marked "Moderato".

I am dream - ing Dear of you
Long - ing for you all the while

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Day by day, More and more, Dream ing when the Long ing for the". The tempo is marked "Moderato".

Day by day, More and more, Dream ing when the
Long ing for the

skies are blue When they're gray; When the
sun - my smile, I a - - dore; Birds are

sil - v'ry moon - light gleams Still I wan - der on in dreams
sung - ing far and near Ros es bloom - ing ev 'ry - where

In a land of love, it seems Just with you.
You, a - lone, my heart can cheer You just you.

CHORUS

p-f

Let me call you "Sweetheart" I'm in love with you —

p-f

Let me hear, you whisper - that you love me too —

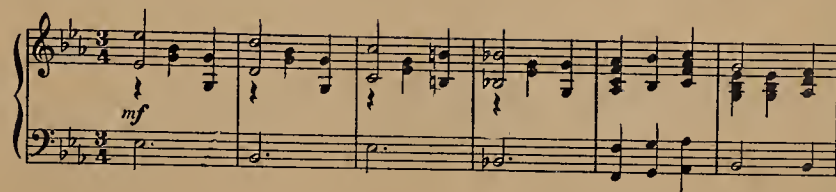
Keep the love - light glowing In your eyes so true — Let me

call you "Sweetheart" I'm in love with you. you. —

Love Is Like A _____ of Cards.

Words by
NEWEL H. CARRIER.

Music by
WALTER E. MILES.



A boy and a maid-en were sit-ting one
In this game of love there is al-ways a

night With the lights turned down dim and low. The
prize It's a kiss for the win-ner to claim. You

boy asked the girl "What is love, can you tell?" She said "Love is a
hug, kiss, and squeeze Just as much as you please, For these are the

dream I know" Then he said "You are wrong, dear, it is - nt a
rules of the game. And tho' Hoyle does'nt men - tion this game in his

colla voce. *a tempo*

dream, It's a gam - ble with nev - er a doubt And I mean dear by
book It's sur - pris - ing how much it is played And on - ly two

this, it re - sem - bles a game As you ne'er can tell how 'twill come out"
things are need - ed to play Just a man and a sweet lit - tle maid.

ritard.

CHORUS.

Love is like a game of cards, the stakes are hugs and kiss - es — A

p ff a tempo

maid - ens blush is a roy - al flush, a hand that nev - er miss - es —

Hearts are trumps and al - ways win a dia - mond makes you pards — The Min - is - ter

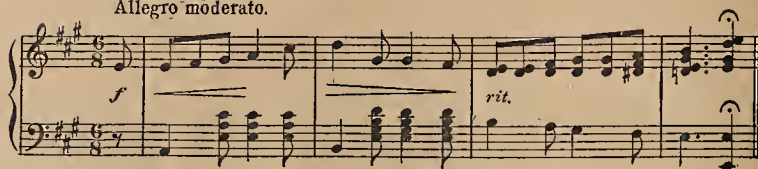
deals and fills your hand, Love's like a game of cards. — cards —

1 2

My Heaven Is In Your Eyes.

AL H. WILSON.

Allegro moderato.



The pil-grim dreams of realms di-vine, Be - yond the stars that bright-ly shine, A
With - in those orbs so full and bright, I see my world of rare de-light, Where

Musical notation for the first line of the song. The vocal line is in D major and 6/8 time, with lyrics written below the notes. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The melody is simple and melodic, with a final note on a whole note D5.

land of rest where all is fair, A land that knows not pain nor care, The
love it wor-ships at love's shrine, With on - ly room for yours and mine, And

Musical notation for the second line of the song. The vocal line continues the melody from the first line, with lyrics written below the notes. The piano accompaniment continues with the same harmonic support. The piece ends with a final chord of D5, A5, and D4.

Poet's heav-en are smil-ing skies, Where kiss-es drop on up-turned eyes, And
dear I pray while time shall roll, Those lim-ped win-dows of thy soul, Will

mine, ah tis not here be-low, Nor 'bove the skies but sweet-heart, Oh!
ev-er beam with love light glow, In to mine own for sweet-heart Oh!

CHORUS.

My heav-en is in your eyes — There all my rap-ture

lies, — With-in those eyes of bon-ny blue My

par - a - dise — ap - pears in - view These

p rit.

heav - en - ly realms a - bove; — Think

a tempo

not that I de - spise, — But here be - low I

f rit.

gaze and oh My heav - en is in your eyes. —

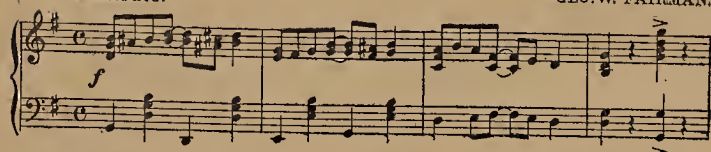
My heaven is in your eyes. 8

That Rag-time Mel-o-dy.

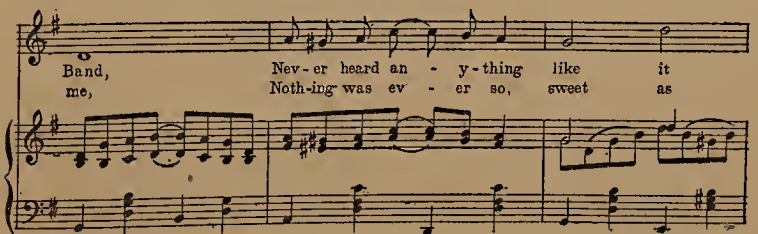
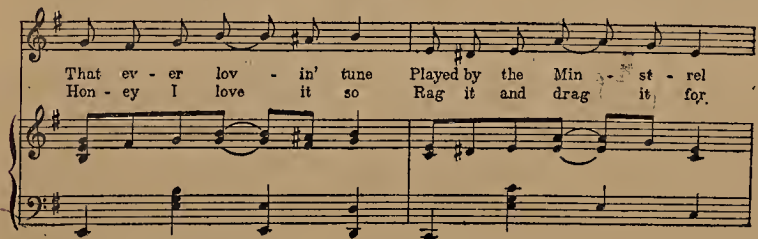
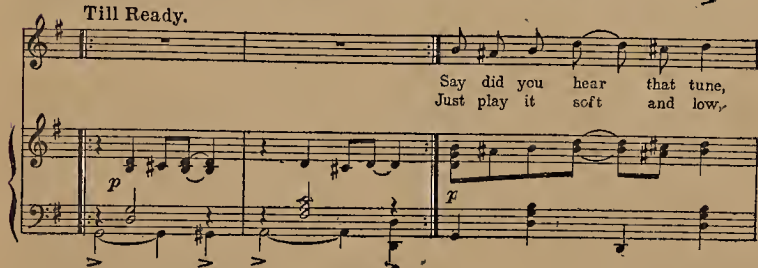
(In G)

Words & Music by
GEO. W. FAIRMAN.

Moderato.



Till Ready.



Oh hon-ey its grand, Its such a spoon - ey tune
That mel - o - dy, When you have played it through

Makes you feel like a loon feel my - self go - ing that
I'll tell you what to do just play it ov - er a -

way, I'll love you all the time
gain, Come on now hon - ey stop

Hon - ey If you will do what I say.
teas - ing I want to hear that Re - frain.

That Rag-time Mel-o-dy 2

CHORUS.

Oh Ba-by Just play me that mel-o - dy. It's so en-

p-f

trans - ing Can't keep from Dans - ing I'll glide it

then slide it I'll nev - er stop Babe As long as

you will play That Rag-time mel - o - dy. 1 2 dy.

Sweet Molly O'Rielly.

Words by GEO. ADAMS.

Music by W. H. HOFFMAN.

Tempo di Valse.

mf

The piano introduction is in 3/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter note, followed by eighth notes, and ends with a flourish of sixteenth notes.

p

The first vocal section consists of two lines of music. The first line is a single melody line with the lyrics: "The sweet-est girl in the world for me, her name is". The second line is a piano accompaniment with the lyrics: "She prom-ised that soon my wife she'd be, she an-swered". The piano part features a steady eighth-note accompaniment in the left hand.

f *p*

The second vocal section consists of two lines of music. The first line is a single melody line with the lyrics: "Mol ly O'Riel - ly Her eyes are blue her cheeks are". The second line is a piano accompaniment with the lyrics: "me Oh so sly - ly It was the sweet - est word to". The piano part features a steady eighth-note accompaniment in the left hand, with a dynamic shift from *f* to *p*.

Entered according to Act of the Parliament of Canada in the year 1908, by A. Cox & Co., at the Department of Agriculture Ottawa.
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red she is quite pert and wit - ty. — The boys all go in
me. it made us both so hap - py. — I told the boys in the

f *p*

rap - tures, when they see her on the street — They tip their
neigh - bor - hood they took me by the hand — They said old

hats, and smile and say Why that's sweet Mol - ly O'Riel - ly —
bay, you've won the Queen. And that is Mol - ly O'Riel - ly —

f

Sweet Molly O'Reilly..

CHORUS.

Sweet Mol - ly O'Riel - ly she's the girl for me.

p

I call there to see her eve - nings af - ter tea.

We go for a stroll we're con - ten - ted as can be.

p

For Mol - ly O'Riel - ly she's the girl for me.

Sweet Molly O'Rielly, &c.

SOMEDAY

Andante con espressivo.

TELL TAYLOR.

The piano introduction is in 6/8 time, marked *Andante con espressivo*. It begins with a melody in the right hand and a supporting bass line in the left hand. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte), *poco rit.* (a little slower), and *dim. pp* (diminuendo, pianissimo).

The first vocal entry is in the treble clef, starting with a *p* (piano) dynamic. The lyrics are: "Now while the flow-ers are blooming — Now in the Sun's gold-en / Spring-time will change in - to sum-mer — Sum-mer days soon will pass". The piano accompaniment continues in the bass clef, providing harmonic support with chords and moving lines.

The second vocal entry continues the melody in the treble clef. The lyrics are: "glow, — Now in the spring-time of youth dear — You / by, — Flow-ers that bloom in their glo-ry — All". The piano accompaniment in the bass clef maintains the harmonic structure.

The third vocal entry concludes the phrase in the treble clef. The lyrics are: "say you love me so. — Birds sweet-ly sing in the / with er fade and die. — I want to al-ways be". The piano accompaniment in the bass clef features a *mp* (mezzo-piano) dynamic and ends with a *p* (piano) dynamic.

con moto

wild - wood ——— Tell - ing of love in their song,
 Hear thee, ——— Al - ways what e'er may be - fall

con moto

Oft-times I won - der if you'll con - stant be, In all the years to come —
 I on - ly pray, when my youth fades a - way, You'll love me best of all.

poco a poco

CHORUS.

p Amoroſo

Some - day, ——— some - day, ——— when I have grown old and

Amoroſo p

rall

gray I won - der if you'll love me then, In the

good old fash - ioned way. *mf* If I *p* should

tell, the sto - ry once a - gain, Some -

Piu mosso

day, some - day, Will you love me

poco a poco *rull molto* *p* Morendo

then, then.

D.C. *poco - - rull - - e dim.* *ppp*

Summertime-or June, July and August.

Words by
GUS KAHN

By the writers of
"I WISH I HAD A GIRL"

Music by
GRACE LE BOY

f

Vamp *p*

When win-ter comes 'round with it's
The best time to woo and a

p *p*

cold, sleet and snow, When chill winds blow; I'll let you know
pic-nic for two, When Lew tells Sue he will be true.

Back to the sum - mer my thoughts fond - ly go While I
Moon - light and spoon - light were meant just for you While you

mur - - - mur low: _____
bill and coo: _____

CHORUS

p-f
June Ju ly and Au - gust, that's the

time for me, Sun - shine near ly

all the time. Life's an air y, fair y rhyme.

Sun - ny days and moon - light nights Will make you all a -

gree. It would be fine if the oth - er nine Were.

just like that glo - rious three. three.

There's a Mother Old and Grey Who Needs Me Now.

Andante Moderato.



As the gol - den sun-beams shone in all their glo - ry, On the
As the twi - light shad - ows fell up - on the clo - ver, Down the

riv - er where the wa - ter lil - lies grew, There two
path - way strolled these lov - ers hand in hand, When they

sweet-hearts true were whis - p'ring love's old sto - ry, Gent - ly
reached the low roofed cot - tage Jack said "Moth - er, Come with

glid - ing in a lit - tle birch ca - noe, _____ Then
us, dear, to our home in Ma - ry - land, _____ Your

Jack said, "Dear why are you hes - i - tat - ing? _____ You
lit - tle girl will be my queen for ev - er, _____ And

say you love me, I don't un - der stand, _____ But she
sweet - est flow'rs will al - ways bloom for you, _____ For to -

an - swered, "lad for me please don't be wait - ing, _____ Tho' I'd
day as we were glid - ing down the riv - er, _____ Jen - nie

like to go with you to Ma - ry - land.
dar - ling said these words with heart so true.

Chorus.

There's a moth - er old and gray who needs me now, Time has

mf

brought deep fur - rows to her once fair 'brow, Though so

fond of you I've grown, yet can't leave her a - lone, It would

on - ly cause her head in grief to bow, _____ Jack to,

me you've al - ways been so kind and true, _____ And you

know I've ev - er faith - ful been to you, _____ Though this part - ing brings re - gret, still my

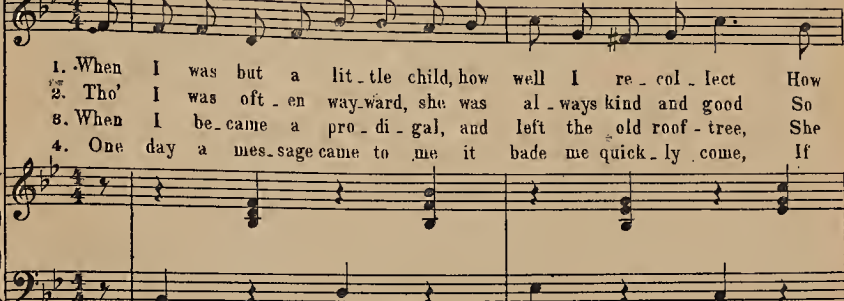
heart must not for - get, There's a moth - er old and gray who needs me now. _____

TELL MOTHER I'LL BE THERE.

Not too fast.

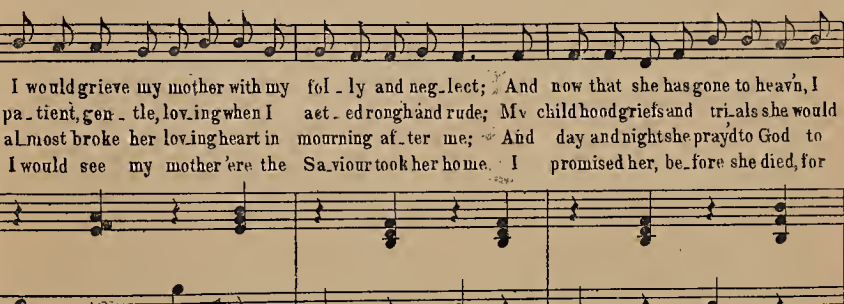
CHAS. M. FILLMORE.

VOICE.

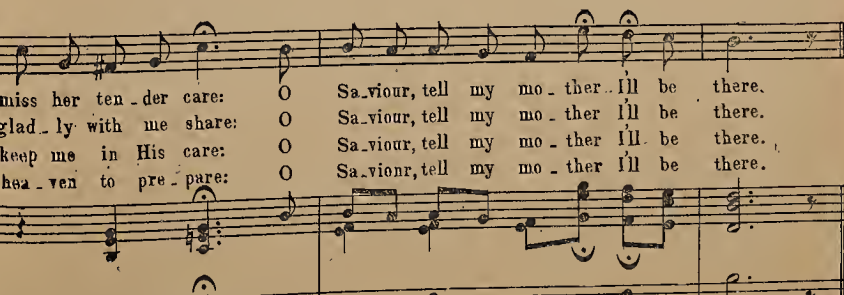


1. When I was but a lit - tle child, how well I re - col - lect How
 2. Tho' I was oft - en way - ward, she was al - ways kind and good So
 3. When I be - came a pro - di - gal, and left the old roof - tree, She
 4. One day a mes - sage came to me it bade me quick - ly come, If

PIANO.



I would grieve my mother with my fol - ly and neg - lect; And now that she has gone to heav'n, I
 pa - tient, gen - tle, lov - ing when I aet - ed rough and rude; My child hood griefs and trials she would
 al - most broke her lov - ing heart in mourn - ing af - ter me; And day and night she pray'd to God to
 I would see my mother 'ere the Sa - viour took her home. I promised her, be - fore she died, for



miss her ten - der care: O Sa - viour, tell my mo - ther I'll be there.
 glad - ly with me share: O Sa - viour, tell my mo - ther I'll be there.
 keep me in His care: O Sa - viour, tell my mo - ther I'll be there.
 hea - ven to pre - pare: O Sa - viour, tell my mo - ther I'll be there.

Tell mo-ther I'll be there, in an-swer to her pray'r; This

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment (grand staff) consists of chords: G4-B4 (treble) and G3-B2 (bass) for the first two measures, followed by G4-B4 (treble) and G3-B2 (bass) for the next two measures, and finally G4-B4 (treble) and G3-B2 (bass) for the last two measures.

mes-sage bless-ed Sa-viour, to her bear; ————— Tell

The second system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment (grand staff) consists of chords: G4-B4 (treble) and G3-B2 (bass) for the first two measures, followed by G4-B4 (treble) and G3-B2 (bass) for the next two measures, and finally G4-B4 (treble) and G3-B2 (bass) for the last two measures.

mo-ther I'll be there, heav'n's joys with her to share; Yes

The third system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment (grand staff) consists of chords: G4-B4 (treble) and G3-B2 (bass) for the first two measures, followed by G4-B4 (treble) and G3-B2 (bass) for the next two measures, and finally G4-B4 (treble) and G3-B2 (bass) for the last two measures.

tell my dar-ling mo-ther I'll be there.

The fourth system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment (grand staff) consists of chords: G4-B4 (treble) and G3-B2 (bass) for the first two measures, followed by G4-B4 (treble) and G3-B2 (bass) for the next two measures, and finally G4-B4 (treble) and G3-B2 (bass) for the last two measures.

Tell mother I'll be

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